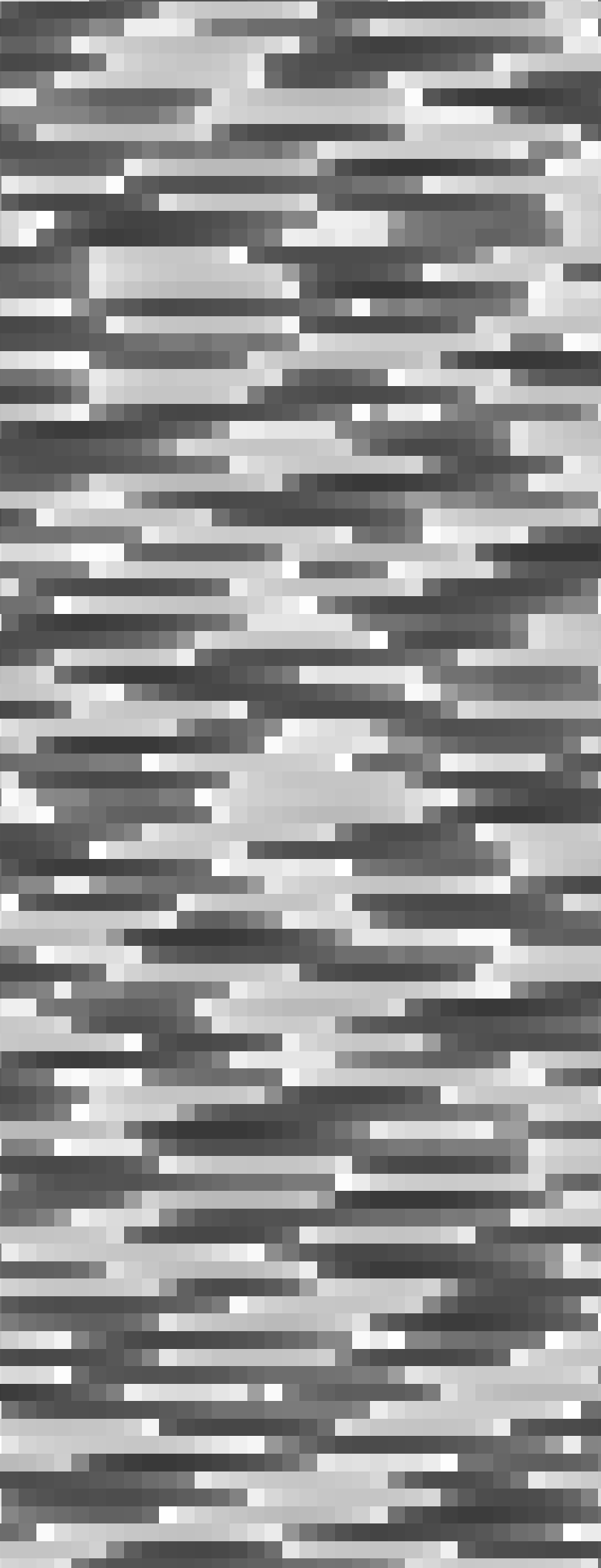


# ImageAudio

E-publication of event scores.  
Initiated by zach dawson.  
c. 2023.













## CONCEPT

ImageAudio is conceived using a criteria derived from the Graphic Interchange Format file (GIF). By following the criteria I have developed instructional, action-based processes in which to compose music. The work is completed through 'performing' the event scores.

The criteria is informed by the mechanical production of GIFs, resulting in the format's ubiquity as an internet-born medium. As well as appropriating the technical parameters which determine the format, the criteria thinks through the infrastructure enabling the medium to exist. Each event score is produced through interpreting one or more elements of the criteria. Each point in the criteria describes the physical construction, appearance, and dissemination of GIFs.

Criteria for the production of ImageAudio event scores:

- An extraction of context.
- A container communicating information.
- A compression algorithm extracts data creating smaller file.
- Importing one medium to export another.
- A 'contentless' format with no fixed aesthetic (communicating references to many media categories).
- A ubiquitous media proliferating across the internet.
- Proliferation linked to efficiency of creation.

I perceive a GIF as a container communicating a message through image content. A container can be perceived as an object which holds as much content as its size will allow. If the container is small, the content will be compressed without degrading quality. A small file size means faster upload speeds resulting in faster distribution around the internet. The GIF's small file size led to its ubiquity and its 'contentless' quality. The format is a vessel for communicating a message but its gestural qualities supersede content. Following this logic, carrying out the process of the event scores is more important than the materials sourced to perform them.

The series of event scores are intended to be performed, the documentation of which is to be distributed on the internet. A performance can mean simply carrying out the task at hand, implying your own interpretation of the instruction, or even creating a response or reaction piece to the score. The key point is that the interpretation is quick to produce from the

I have generated some of my own versions. These are in no way definitive, rather a guide track. Though there is an openness to interpretation, some level of technical proficiency is required. However, nothing that cannot be achieved on some free or open source software. The speed of production, quantity, and distribution of new objects and documents produced as a result of performance is the focus.

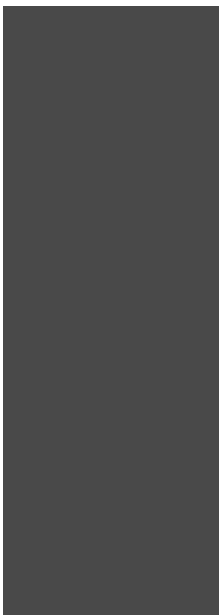
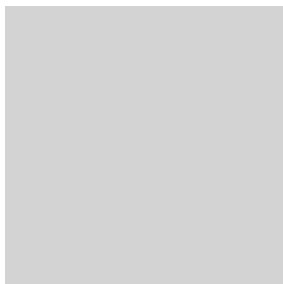
## DISTRIBUTION

The outcome of a performance can be distributed through any means on the internet. Distribution does not need to be limited to, for example, Music Streaming Platforms. Documentation could only exist as an email or a social media post. Some scores have a form of dissemination embedded in the instruction, for example 'Messages' and 'Replies'. Documentation of a selection of event scores exist on the Internet Archive, along with this e-publication: [https://archive.org/details/@image\\_audio?tab=uploads](https://archive.org/details/@image_audio?tab=uploads). Performers can also create their own archive via a different platform, post, upload, submit, and share documentation of performances anywhere and to anyone via the internet.

## DOCUMENTATION

In most cases documentation will form either image or audio or, in some cases, both. The choice of input, for example a recorded piece of music, an audio sample file, an image etc., is down to the performer. However, the more abstract scores could take the form of a video or installation, and could include a text on how you organised and conceived the performance.

The importance of the documentation is to litter the internet with artefacts of the project disseminated across various platforms. In order to mitigate impact, all documentation should be exported to compressed file formats such as .mp4, .mp3, .jpg, and .gif.









ImageAudio



## 88 Keys

Programme all 88 keys playable on a standard concert piano.

Assign to a cheap piano sound.

Ascend or descend at any speed.

## Censorship

Select a piece of music that is short, clean, and rhythmically complex.

Overlay with a bleep censor sample.

Sidechain the bleep censor approximate to the rhythmic metre, and match the sample to the general pitch range of the music.

The volume of the music should be fully minimised only when the censor sounds.

## Reductionist

Select an expensive piece of music.

Decrease playback tempo to c.10 seconds.

Make a significant change to the sound.

## Deconstruction

Consider the meaning of a piece of music in terms of 256-colour bitmaps.

Reorder each bit considering past and present social values.

Observe difference within each formulation of bits.

## Extraction I

Change the aesthetic properties of an audio file.

## Extraction II

Extract the smallest section of audio possible from an audio file.

Normalise and increase playback speed to the maximum limit.

Duplicate the clip many times.

## Extraction III

Take a monophonic instrumental track (A).

Take a monody or solo unaccompanied track (B).

Cut the duration to the shorter of the two tracks.

Make a significant change to the sound of A and a significant, but different change to B.

## Modification

Select a piece of counterfeit music.

Make one modification significant enough to adhere to copyright law.

Publish the new piece as your own creation.

## Messages

Convey a message through sound.

## Replies

Select a piece of music as a reply to the last message you received.

## Ambience

Create an infinite ambient soundtrack with a cheap microphone and a cheap speaker.

## Vandalism

Damage a digital audio file as best you can.

## Minimalism

Convey a subject with the shortest duration of music.

## Infringement I

Sidechain a noise sample to 90% of an audio sample, leaving 10% unaffected.

Sidechain the audio sample to 90% of the noise sample, leaving 10% unaffected.

## Infringement II

Sidechain an audio sample to 50% of a noise sample, leaving 50% unaffected.

Sidechain the noise sample to 50% of the audio sample, leaving 50% unaffected.

## Full Circle

Import a GIF as raw data into Audacity.

Select A-law encoding.

Make a small change to the file without changing the start and end (the head data).

Export as .gif (encoding: A-law, RAW header-less) and as .mp3.

## Image2Album

Create an album from a selection of images using the following process:

1. Import images as raw data using Audacity.
2. Select U-Law or A-Law encoding (byte order optional).
3. Change or effect the audio file.
4. Export as .mp3.

Repeat process until you have a full album.

## Draw A Straight Line and Follow It

Programme one long note on any instrument at any pitch.

Export the audio and import it into Audacity (as audio).

Export audio using U- or A-law encoding, RAW (header-less).

Open the .raw file and export as a compressed image format.

## Reverberation

Capture the sound of reverb in a space.

## Subtraction

Programme a dense chord.

Each note of the chord should end at different times over a short duration.

Gradually switch the sound to 8-bit over the decided duration.

## Views

Shift your attention to all the files nobody has listened to.

Consider why these files might not have been listened to.

Make a point of discovering files that nobody has listened to.

Be the first to listen.

## Endcoding

Consider the process of encoding data.

Focus on how many files are being streamed at this moment.

Focus on how many files are uploaded and downloaded at this moment.

Focus on the difference and repetition occurring within the data.

Consider the impact of big data at this moment.

## Expansion

Record silence in your immediate environment with any sound recording device to hand.

Consolidate or normalize the sound recording.

## Redaction I

ljijijijijikkjkjkjkkjkjkj Sonify ljijijijijikk-  
kjkjkjkthe ljijijrejijijikkjkjkjkdackkjkjk ljijijijii-  
jijikkjkjkjktedkjkjkj ljijijijijikkjkpartsjkjkjkj  
ljijijijijikkjkkofjkjkjkjkjkj kjk ljijijijijikkjk-  
jkjkjkjkjkjkj ljijijthisijikkjkjkjkjkjkj ljijijijtex-  
tijikkjkjkjkjkjkjkjkj kjk.

## Redaction II

Take a piece of music and remove enough of its content so that its original form is unrecognisable.

## Chords

Create a chord progression that never resolves.

## By-products

Consider the extent of discarded data on the internet.

Reclaim discarded data and repurpose it.

Make a practice of only using digital trash to make art.

